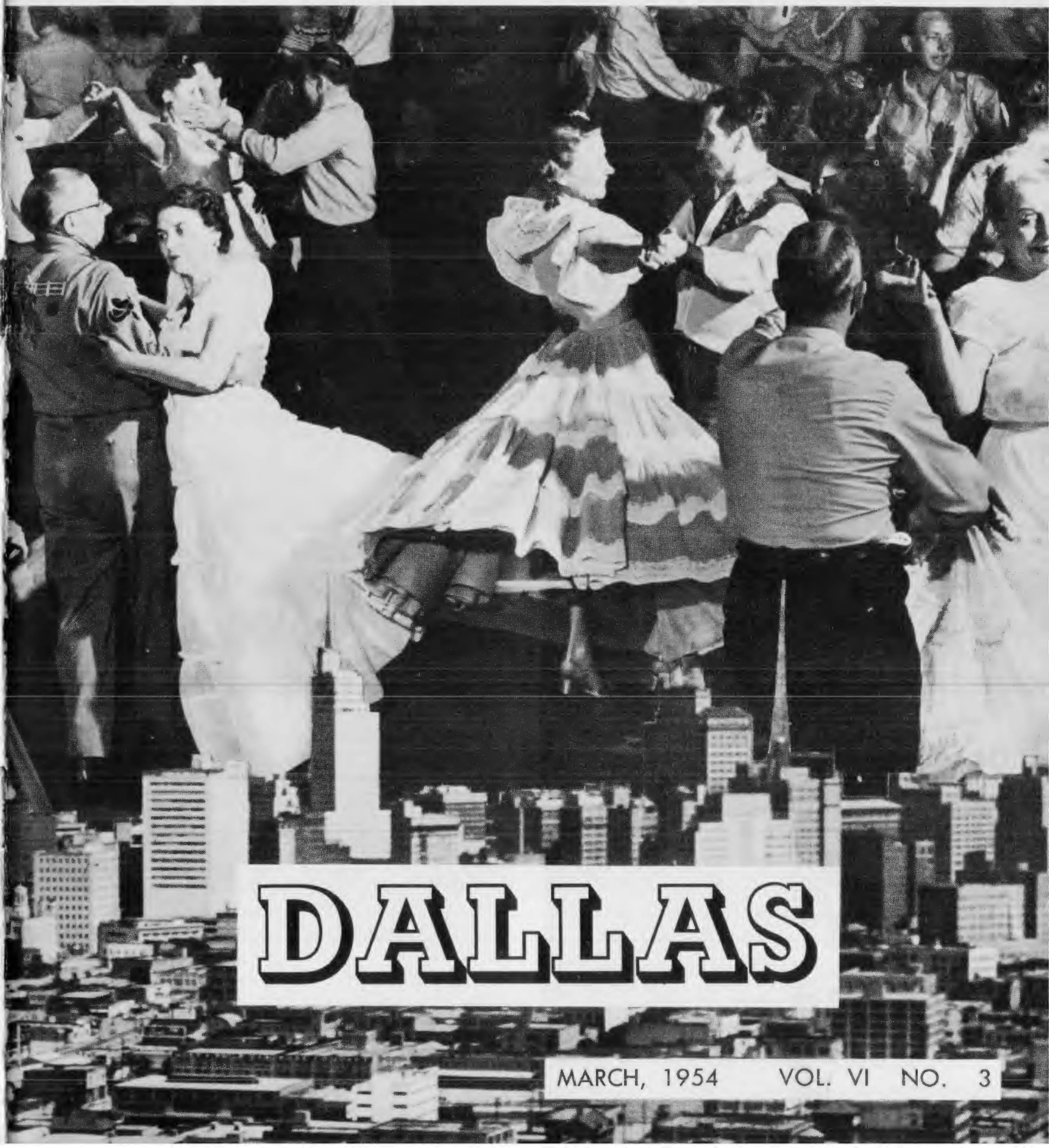


Sets in Order

25¢

CALLER'S
EDITION

The Magazine of SQUARE DANCING



DALLAS

MARCH, 1954

VOL. VI NO. 3

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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Los Angeles 48, California

AS I SEE IT . . . by Bob Osgood

An Associated Press story come out of Washington recently tells of a current drive put on by the National Advertising Council to publicize some of the good features of the business world today and dispel the "gloomy" forecasts of recession. Evidently the folks have gotten fed up with the negative forecasts and predictions that have colored the nation's thinking for some time, and they want to counteract the whole thing with a campaign of positive thinking!

Seems like the sort of idea we could carry on in our square dance activities. A little more talk perhaps of the many new classes filled with beginners and less mention of the comparatively few who drop the activity will start our own drive of "positive thinking."

These next few months are going to be jam-packed for all of us, with big square dance festivals and jamborees being held all over the country. A lot of you folks will be at the Dallas convention on the 8th, 9th, and 10th of April. A quick glance at the calendar of events listed on page 30 will give you just a rough idea of the number of places and wonderful things there are to do for square dancers everywhere.

With all this, I can't help feeling that folks are realizing more and more the importance and real values of square dancing at the club level. The square dance club is far more than just a place where folks meet to dance three hours every two weeks. Some mighty wonderful friendships, added interests in life, and previously undiscovered abilities come to many who join the fun of really "belonging" to a square dance club.

If you've never been an officer or served on a committee in a club, or if you don't have at least one group you can point to with pride and say "... that's *my* club ..." then you've missed one of the biggest joys in this whole square dance picture.

You folks who do get to show up for the Dallas convention, be sure and drop in at Sets in Order's booth there in the main hall and give us a chance to make your acquaintance or renew an old friendship. Jay and Helen Orem, Arnie and Jan Kronenberger, and Ginger and I, all expect to be on hand at that really big affair.

Sincerely,

Bob Osgood

HOW WE DANCE IN TEXAS

By Tom Mullen, Houston, Texas

YOU out of state visitors to the Third National Convention, to be held in Dallas, April 8, 9, and 10, 1954, may be wondering about the so-called "Texas Style" of dancing you have heard so much about. You will be eager to know if you will feel comfortable in accepting an invitation to dance in a square predominantly made up of Texas folks.

You can fit, like a glove, into Texas dancing! To make it easier, let me tell you a little about our traditional background.

Texas Style might be defined as that degree of dancing proficiency to which the average Texas square dancer is willing to be elevated without doing violence to the traditions of the old West. While it may be said that there is no one Texas Style, because each area of this vast state has its differences, yet a traveling dancer can readily discern a basic, grass roots, old timey thread running thru all the calls.

Do-Si-Do

The much-discussed do-si-do (partner left, corner right, repeated until the caller runs out of rhymes!) is integrated with the history of square dancing in Texas and antedated what in some areas is called do-paso. Be alert for "Spread out wide like an old cowhide and do-si-do on all four sides." Some sections of the State, principally the northern, do only one change of the do-si-do regardless of what the caller tells them; elsewhere a longer do-si-do is enjoyed.

We dance for fun and recreation—no cares—no stiffness—just relaxation at its smiling finest. Texas dancers are constantly conscious of the lace-like patterns they are traversing on the floor. The early Texas square dance authors, Greggerson, Sumrall, Hartzog and Closin, laid a lasting groundwork of pattern and simplicity which persists to this day.

We seldom do "wrong way" square dancing, and an examination of 35 recent programs fails to reveal a single hash call. Box the Gnat and Box the Flea, as they are understood in some other spots, are seldom called, although Dallas has used a very enjoyable break by the same name for many years. Most calls consist of an introduction,

two changes of the dance, a break, two more changes, and an ending.

This might lead the reader to believe that Texas will have no truck with modern dances and is bogged down with old-fashioned, uninteresting, primitive figures. Not so. All new figures are acceptable and are used if (1) they meet the test of pattern; (2) they can be danced at a reasonable speed; and (3) they contain smooth, easy flowing movements.

Some Differences

With one exception, the differences in dancing *within* Texas may be relegated to foot work and hand grips. The exception first—Dallas and immediate vicinity do the dos-ados or All Around the Corner, *left shoulder to left shoulder*. To "see saw" their partners, they pass right shoulders. *Foot work*—the basic Texas two-step is gradually dying out. Central and South Texas still cling to the step-close-step, but only use it, unconsciously thru habit, at various points around the square. West Texas floors filled with dancers doing the "lift step" give the tremendous effect of a waving, surging sea of color. One-two-l-i-f-t, One-two-l-i-f-t—never out of step, never ahead of the caller and the square evenly spaced. Elsewhere, throughout the State, the straight walking step, not a shuffle, predominates.

Hand grips vary between the conventional handshake type, the fore-arm grip and the Houston preferred pigeon wing ("grabbing thumbs," them Yankees say). Wherever you are, the first right and left grand will tell you how to adjust.

Preserving Tradition

Texas style square dancing has survived because the dancers want to preserve tradition, simplicity, smoothness, and pattern. We believe this kind of dancing attracts more participants, preserves the pleasure, and insures the permanence of one of the greatest recreational activities the World—and Texas—has ever known.

Texas Style is a Texas Smile of welcome and will be seen in profusion at the National Convention. Why don't you come and visit us—we'd like the chance to "dance Texas" with you all.

RIP 'N' SNORT THROWS A PARTY!

The "big dance" at the club level has an important part in the overall square dance program.

EVEN before it started, the party was a success! Rip 'n' Snort, you see, is a Los Angeles club of five or six sets made up of folks who enjoy each other's company, have fun dancing and enjoy an opportunity to throw a "wing-ding" once in a while to give neighboring clubs some fun.

The occasion this time was the club's "25th" Anniversary last January 29. 'Course the club wasn't really 25 years old, but what group wants to be the seventeenth club to have a fifth anniversary when it can be the first to have its twenty-fifth?

Anyway—getting on with the story—everyone in the club rolled up his sleeves to make the party a real success. Dr. and Mrs. Lloyd Shaw came from Colorado Springs to emcee and guest callers Ed Gilmore, Arnie Kronenberger and Bruce Johnson pitched in with regular caller Bob Osgood to keep the 106 squares of dancers that filled Sunny Hills jumping until midnight.

(left) Comparing notes, club president Chuck Jones, emcee "Pappy" Shaw, and caller Bob Osgood talk over the next bit of entertainment.

(below) Words of fun, encouragement, and philosophy from "Pappy" add much to the spirit of the square dance evening.

(above) Rip 'n' Snort members make up the reception line, with a cheering, smiling welcome.

(below) First lady, Dorothy Shaw, yields the mike to her emcee husband.





(above) Horse collars for the guest callers! Emcee Shaw inspects Bruce Johnson's fancy attire as Arnie Kronenberger, Ed Gilmore and Chuck Jones enjoy the special awards.

When it all ended and the last of the guests had oozed out into the fog, club president Chuck Jones and the gang decided that the real accomplishments of the evening were: (1) the club members, though greatly outnumbered, were able to maintain their identity, and spirit of friendliness and fun giving; (2) the most fun had been having a hand in planning and arranging the evening; (3) now the group would be willing once again to take its six little squares and go happily back to Carpenter's Hall for the next twenty-five years, enjoying each other all the more for the closer association such an experience brought to them all.

(right) 106 squares fill the floor of Sunny Hills.

(below) More than 100 dancers travel more than 100 miles from San Diego to take part in the evening's fun. Entire club memberships moved their regular meeting night and joined the merriment.



(above) Two Dorothys cut the cake! Rip 'n' Snort's Dottie Jones and Colorado Spring's Dorothy Shaw share the honors.



TIC TAC TOE

By Joe Tilmant, Monrovia, Calif.

As Called by Geo. Elliott, Studio City, Calif.

(This dance, in a little different form, appeared originally in the May, 1953, issue of The Workshop. Its popularity is such that we feel it should be included in the main body of the magazine. Editor.)

1st and 3rd do a half sashay

Go up to the middle and back that way

Box the Gnat with the opposite Doll

#1 gent with #3 lady; #3 gent with #1 lady.

Then a right and left thru across the hall

Turn right around a pass thru

Turn partner around to face center then #1 and #3 pass thru.

Split the ring walk around just one

Partners separate, lady right, gent left, each walking around just one person.

Meet in the middle with a right and left thru

Turn right around as you always do

Pass thru and split the ring

Walk around just one—four in line you stand

Each person is standing by original corner.

Forward eight and back like that

Forward again and Box the Gnat

Each gent will Box the Gnat with the lady directly opposite him in other line of four.

Then a right and left thru go the other way back

Gents now have original corner as partner.

Four ladies chain across the floor

Chain right back as you were before

Gals to the center and back to the bar

Gents to the center with a right hand star

Go all the way around to the same girl with a left allemande

Original corner.

Right to your partner, etc.

ON THE COVER

Just in case you don't recall—after all these past months of reminding—next month is National Square Dance Convention time. This month we salute the convention city of Dallas with a bit of photographic composition that shows some of the Texas skyline and a glimpse of the real Texas recreation.

Photo by Squire Haskins, Dallas, Texas



SETS in ORDER 5 YEAR BOOK



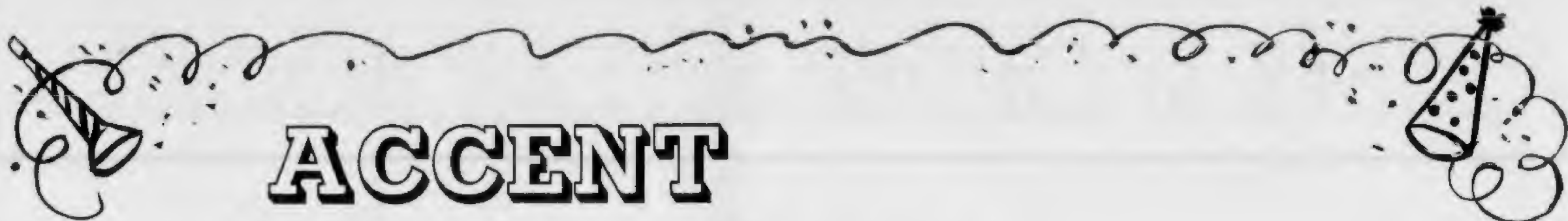
HEY! put down those scissors! There is no need to cut up those back issues of Sets in Order just so that you can put all the calls in your notebook. You're going to be able to get a complete collection of *all* the more than 200 patter and singing calls that have appeared in the pages of the regular edition of Sets in Order for the past five years!

Just imagine, a 176-page book, bound in an attractive heavy leather-grained paper stock, packed with the very best and most popular calls, both old and new. An alphabetical index refers you immediately to any call you wish and special sections and symbols make it easy to work with and understand.

Not *just* for callers, this special collection is a "must" for everyone who dances. It makes an excellent gift for that square dancing friend. The easy dances as well as the more complicated are included, as are bits of patter and a wide assortment of breaks and fillers.

The authors of the book are the 200 plus callers from across the country who have contributed their calls, ideas and suggestions. The compilation and assembly of the book has taken more than six months' work by the staff of Sets in Order. There is a special foreword written by square dancer Chuck Jones, producer for Warner Brothers Cartoons of Bugs Bunny.

Copies of this collection will be sold for \$2.50 and may be obtained from your own record dealers, or you may send your check or money order for \$2.50 (plus 10c postage) to Sets in Order, 462 North Robertson Boulevard, Los Angeles 48. See the full page advertisement on page 27.



ACCENT

ON FUN

LAST month's issue of Sets in Order featured two club mixer-partner getters that have provided enjoyment for a number of square dance clubs. Aside from the dancing itself, there are many little forms of entertainment,

stunts, skits, games, etc., that provide enjoyment not only for those who take part in the particular event, but for the large majority that sit on the sidelines and watch as they rest between dances. Here are a two more samples:

CLUB FUN-ENTERTAINMENT STUNT: Dish Mops and Ping Pong Balls. From the group of dancers, choose four men of varying shapes and sizes, with at least one or two of them being fairly tall. Have each man stand in a different corner of the hall and provide him with a ping pong ball. A target made of a piece of paper with a hole out in the middle is placed on the floor in the center of the hall. Have four dish mops with wooden handles and strings attached. Tie these to the belt on the back of each man so that the dish mop hangs approximately six inches from the floor between the gentlemen's legs. The ping pong ball is then placed on the floor between his feet and on the signal to go, he must by freely bending his legs, developing a swinging motion to his body, propel the ping pong ball by hitting it with a dish mop. The first one who is able to get his ping pong ball into the target is of course the winner. The logical prize for the winner—three ping pong balls!

CLUB FUN-ENTERTAINMENT STUNT: Scavenger Relay. Two teams of four dancers each are chosen from those present (one team could be the guests against a second team of members, or one team of girls against a team of men). The teams are lined up, one by the other in the front of the hall, facing toward the back. There is a team leader for each two teams, and one judge who serves as announcer. The announcer will indicate an objective, then say "go." The first person in each of the lines is to race out among those dancers seated in the audience and bring back the object named, the first one giving his object to the judge getting a point for his side. Eight objects provide about the right amount of time for this stunt. Suggested objects include: bobby pin, club insignia, necklace, lady's left black ballet slipper, fan, hair ribbon or flower, right white ballet slipper, square dance skirt, pantaloons, etc. Objects are not to be taken from members of teams, from the judges, or the announcers. The team having the most points wins the grand prize.

CLUB MIXER-ENTERTAINMENT STUNT: Beans, Odd or Even. In a grand march promenade, each dancer is supplied with a paper sack filled with a given number of beans (50 is good). The dancers are then instructed that they may take from their paper bags several beans, count them, and hold them in their closed hand. Dancers may now mingle around the floor. Approaching another dancer, he will ask, "Odd or Even?" If the other player guesses correctly, he collects the beans. If he guesses incorrectly, he must pay the number of beans held by the first player. This goes on for five minutes. To find the winner, everyone sits down and counts his beans. The person having the most beans wins.

HAVE YOU ATTENDED A
Square Dance Summer Camp?

For the fourth consecutive year, Sets in Order will present two institute sessions on the grounds of Asilomar on the beautiful Monterey Peninsula just 100 miles south of San Francisco, California. Both of the summer institute sessions will cover basically the same type of material. Square dances and round dances, both old and new, will be featured along with helps on styling, contras, quadrilles, and special callers' and leaders' workshops. The camp itself, as in the past, is not geared just to those interested in calling but square dancers and their entire families are invited to come and enjoy the entire session in this square dancing wonderland. Adults over the age of 18 may apply for enrollment and those with young children are invited to bring the kids along where they may have fun in the marvelous outdoor surroundings with other children of their own age, while mother and dad have fun dancing.

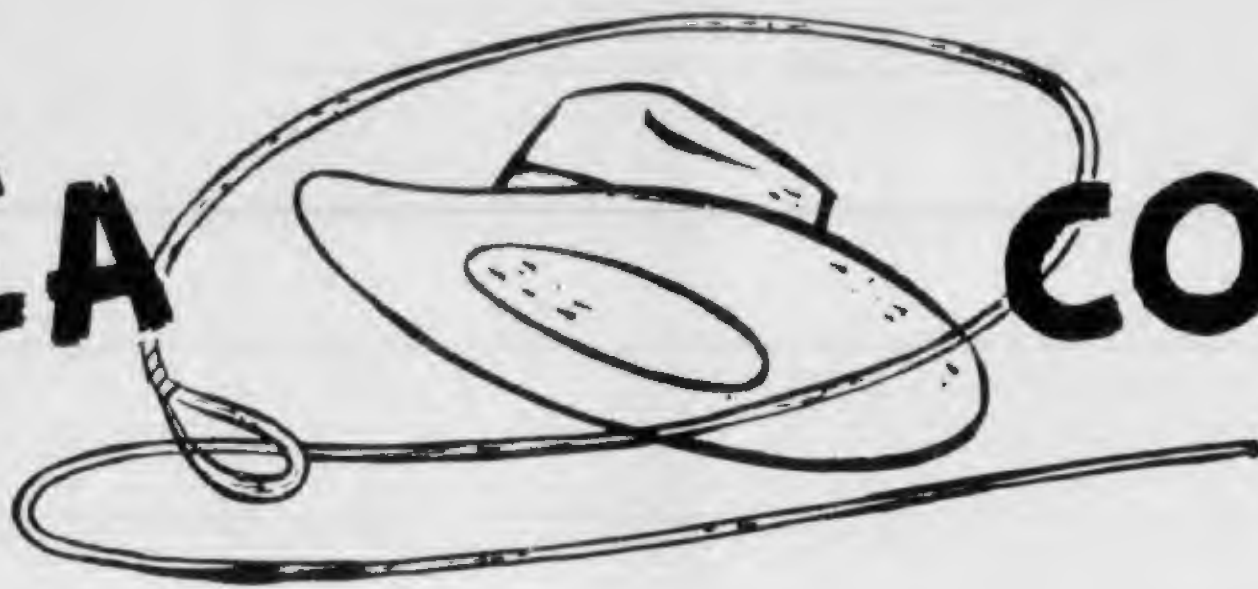
director, with Jay Orem, the business manager, assisted by Ruth Paul.

Faculties for the institute sessions will be the same as those for the summer of 1953. For the early summer session, June 28 to July 3, the faculty will be composed of Ralph Maxhimer, round dancing; Fenton "Jonesy" Jones, square; Joe Lewis of Dallas, Texas, squares; Terry Golden, folk singing; Bob Osgood, styling and contras.

At the later session, August 1 to August 6, the following faculty will be present: Ed Gilmore, Yucaipa, California, squares, contras, caller's work shop; Frank Hamilton, round dancing; Arnie Kronenberger, squares; Sam Hinton, folk singing; and Bob Osgood, styling.

Those wishing to dance will enroll for the entire session, and so that there may be sufficient room on the Merrill Hall dance floor for all those attending, the membership will be limited in size. A special brochure and application blank will be ready for mailing about April first. Those previously enrolled at one of the Summer Institute sessions will receive a brochure and application blank at that time, and others may write to Sets in Order, 462 North Robertson Boulevard, Los Angeles 48, California, requesting that a brochure and application be sent to them.

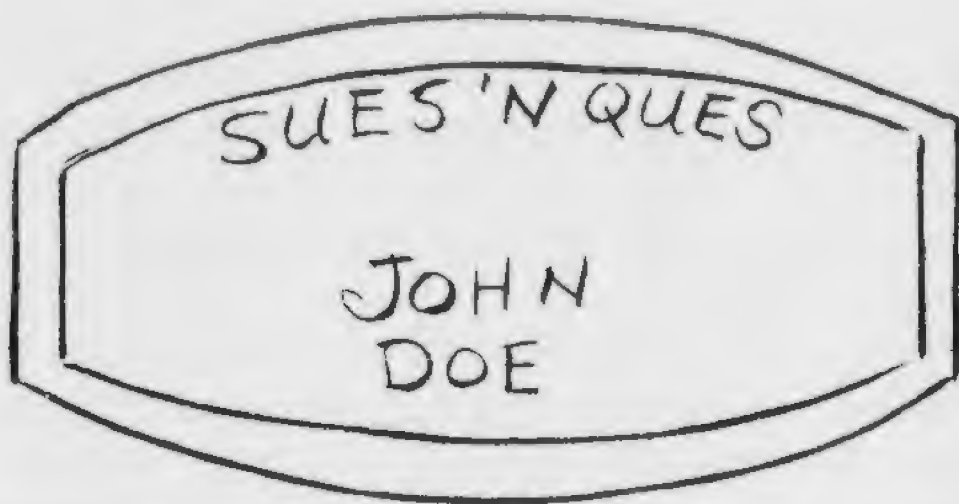
IDEA



CORRAL

Loose-Leaf Binder for Photographs

Ever wonder what to do with all those nice 8x10 photographs you've collected from various club parties and other square dance affairs? Harold Sturrock, an Asilomar grad, tells us what he does with his. Both husbands and wives receive handsome 3-ring binders containing Institute notes at Asilomar, but Harold finds it necessary to keep only one set, passing the other, sans binder, along to someone else. He punches holes in the edges of his pictures and tucks them into the binder, where they are straight and flat, as well as handy for reference. Any loose-leaf binder of the proper size will do, of course. Perhaps a square dance decal could decorate the cover, or an inspired cartoon.



Leather Name Badges

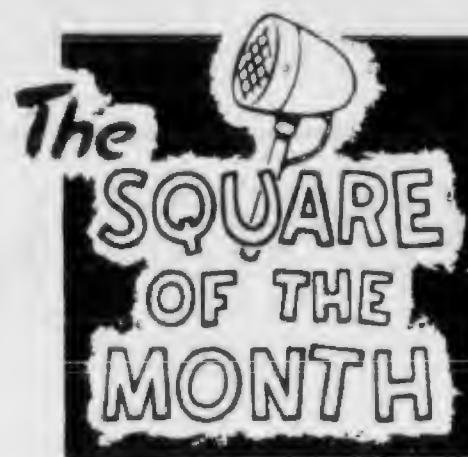
The design pictured is that of the badge worn by the Sues 'n' Ques Club members of Downey, California. It is made of leather with the club name and each member's name stamped in brown upon it. Making these has provided activity for the invalid brother of one of the club members.

Double Elbow Club, Hollywood, California, has similar badges furnished by member Lloyd Bacon. They are in triangular shape to conform with the club's silver emblems. Lloyd burns the name of the member on the 2" high triangle.

Gimmicks for Graduation Night

Max Wolf, of Reseda, California, and his wife, Virginia, continuously foster ideas to make their dances more interesting. Upon graduating a beginners' class recently, several gimmick mixers were used to add to the fun. One of these was the presentation of diplomas which were merely rolled papers tied with ribbon, and that had square dance phrases written on them. Each square was made up by the dancers finding the square with their designated term, i.e., "allemande left."

Prizes which included dinners at a local restaurant, candy, a Sets in Order subscription, etc., were awarded by numbers on the diplomas, and on the punch cups. For giving the Sets in Order subscription, Max circled a certain page in the current magazine. Each gent took a copy and thumbed thru it. The one who found the circled phrase in his magazine won the subscription prize.



LEE BOSWELL

The cheerful gent who is our featured caller this month keeps the square dance halls in southern Los Angeles bulging and vibrating. Lee Boswell is an honest-to-goodness native Californian, born in Hollywood, and he started dancing a little over five years ago when he was "drug" to his first folk dance by his wife, Gerry. After the first few times, Lee shared Gerry's enthusiasm and they danced with three folk dance groups, doing some square dancing, mostly to records.

Finally, Lee and three other fellows decided to try their skill (?) at calling. One of the others was Hank Zimmerman, since moved to Wyoming, and recently a featured caller in Sets in Order. Bob and Angie Stork, Lee and Gerry soon started their own group at Gardena Teenage Center, and Lee did the calling.

Quite a few of the couples expressed their interest in a square dance club, so Hix 'n' Chix was born and is still going strong, having celebrated its 5th birthday last May. It was run as a workshop where Lee could try out anything new that came along. Soon he was calling five nights a week, and folk dancing had to be dropped as there wasn't time for both.

The Boswells always held Fridays open to dance to Ray Shaw at Promenaders, and Lee credits Ray as being the most help to him, both with calling and dancing, as he always had several new dances to teach. Lee likes calls with a challenge and an interesting pattern, but he thinks the most important thing of all is to have fun. He belongs to two callers' groups which he finds interesting and helpful, and is one of those callers first thought of when there is a "free" job to do that will be good for square dancing.

TRAVELER'S ROUTE

Two and four bow and swing
Head ladies chain across the ring
One and three lead to the right
Circle half and don't you blunder
Inside arch and outside under

Head couples duck to the center under arches formed by side couples.

Circle four, go full around

Head couples circle in center of set one time around.

Then pass thru and split the couple facing you.

Couple #1 goes forward and between couple #4. Couple #3 goes forward and between couple #2.

Stop at the ends and form a line

Forward eight and back that way

Head couples form two lines with side couples and go forward and back to place.

All four ladies to the right sashay

All four ladies do a half sashay with the man on their RIGHT, thus placing the ladies on the right side of the gents.

End ladies chain, go right across

The ladies on the extreme ends of the line chain with each other.

Chain the line, don't get lost

New end ladies chain, go right across

Chain the line, don't get sore

Four ladies chain with a grand chain four

Swing on the corner like swinging on a vine
(OPPOSITE)

Promenade, go down the line.

Repeat figure to get original partner back.

The Square Dance . . .

SOUTHERN MOUNTAIN STYLE

THE Teffertellers, Ruth and Ralph, are a very unusual couple. You will find the two of them, almost any day, active at the Henry Street Settlement House on the lower east side of New York City. In the background of the lives of these two people is a real wealth of square dancing history. We asked Ralph, who comes originally from Tennessee, to bring to Sets in Order readers a little of the color from the folk traditions of the country he knows so well. The place is Blount County, Tennessee, and here's the picture, as "Teffie" sees it.

"As Ruth and I sat under a shady Maple visiting with Long Jim, 73 years old, and his old crony, Wash Dodgin, we could see Mt. LeConte in the distance, one of the tallest peaks in the Great Smokies. This great peak stood high above the ranges where the early pioneers had slowly settled in the caves and valleys many years ago as they drove their covered wagons down through Cumberland Gap to push further into the Cherokee Indian country.

About the People

"Significantly, today after all the bloodshed and heartache of Indian Wars and forced removals, one finds a mixture of Cherokee, English and Scots-Irish blood coursing through the same veins—Wiley Oakley of Gatlinburg, mountain guide, tall storyteller extraordinary, is part Cherokee. Arnold Cooper, who lives on the Cherokee reservation just across the mountains in North Carolina, is also part Cherokee.

"By the way, let me tell you a little about the men I've just mentioned. Long Jim Trentham and Wash Dodgin both used to play for 'Buck Swings' fifty years ago and more. Wash taught Long Jim to play the banjo. Long Jim later took up the fiddle. He is still playing it today.

"They described the 'Buck Swing' as a dance where couples formed a circle with one couple leading out to start the dance. The first man would turn his partner in the center, then send her to the second man. She turned the second man, then turned with her partner in the center. After being turned by her partner, she went on to the third man and so on around the circle. From the accounts of these two old timers, the 'Buck Swing' parties were held all through the mountains 50 years ago.

Shoofly Swing

"In fact, Wash Dodgin states he was called upon to play his banjo so much for these parties that he finally decided to give up playing altogether. Today, in the mountains this dance is known as the 'Chicken Reel' or 'Shoofly Swing.' I danced it two nights later in Waynesville, N. C. If the circle is large enough to include 30 or 40 couples two "active" couples will start the dance on opposite sides of the hall. After each couple moves to the fourth couple the second couple will follow up and dance with the third couple, and so forth. Every couple leads out and dances with every other couple around the room.

"Ashley Moore sang the old English and Scots-Irish folk songs, Long Jim was an accomplished singer of the old Harp songs, white spirituals sung without any musical accompaniment. Wiley would yodel after a tall tale, then explain that you didn't have to believe it unless it suited you. Bob and Harvey were good on both the playing of square dance music and singing the mountain songs.

A Dancing Family

"On the other side of the mountain, Arnold Cooper has raised a dancing family of boys and girls. Arnold's father before him was a

caller. And each of his seven children has followed in Arnold's footsteps. Casey, the youngest at 15, has no difficulty getting partners because he dances so well.

"For years in Western North Carolina it has become the custom for each locality to form a dance team which will be entered in the square dance contests at festivals and county fairs. Arnold started the Smoky Mountain dance team over 25 years ago and has won many contests through the years.

"A peculiar difference marks the dancing in the Southern Mountains; whereas most of the dancing is done with a fairly smooth shuffle step, members of the dance teams in Western North Carolina have adopted a very individual style of clogging. Both male and female dancers use this step. All of Arnold Cooper's family are excellent cloggers. Of late, some of the younger dancers threaten to alter this style with the use of taps on their shoes. It is my hope that some of the older heads prevail and taps will be discarded.

Bascom Lunsford

"It is impossible to tell you about the dances of the Southern Mountain region without mentioning Dave Hendricks, Sevierville, Tennessee; Sam Queen, Saco Gap, North Carolina, and Bascom Lamar Lunsford, who lives near Asheville, North Carolina.

"Lunsford started the Asheville Folk Festival some 26 years ago. He has perhaps done more than any other person in North Carolina toward awakening an interest in the dances and music of the region. During the latter part of August, dancers, musicians and singers come into Asheville from many outlying districts. Dance teams compete for the championship team prize each year.

"From Saco Gap out near Waynesville, Sam Queen has entered teams that have carried away over one-half the championships since the beginning of the Festivals. Each team consists of 8 couples including a dancing caller.

"Back on the other side of the mountain in Sevier County, Dave Hendricks has trained quite a number of younger callers who continue to lead groups in Eastern Tennessee in and around Knoxville.

Different Style

"Square dancing in the Southern Mountains is quite different than in any other part

the United States today. First of all, the dances are performed from one large circle. During our recent trip, Ruth and I danced in Waynesville, North Carolina, with over 50 couples. Yet they were all in one large circle.

"Once the dance gets under way the large circle is broken into small circles while the two couple figures are danced. Every other couple is designated as an active couple. Each active couple visits the inactive couples around the room. The caller always brings the dancers back into the large circle again before ending the dance.

"Most of the callers in the Southern Mountains learned to call while dancing. Today, except in the large halls, the caller can still be found dancing and calling at the same time. Many of the 8 couple exhibition teams include dancing callers.

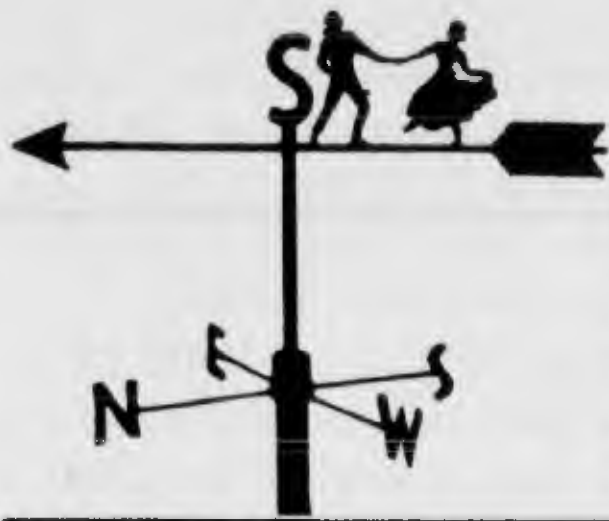
"Nowhere in the country, outside of New England Contra dancing, has the form of the country dance changed so little as in the Southern Mountain areas. Both callers and dancers stick to the old familiar forms. Very little patter is to be found in the calling unless amplification is used.

Cecil Sharpe

"Cecil Sharpe, the English Historian of the Country Dance, visited the Southern Mountains in 1917 in quest of traditional folk song materials. When he accidentally stumbled upon the dances, he was convinced that he had discovered a very early form of English Country dancing which was older than any of the dances described by Playford in his book published in 1650.

"Whether Sharpe was correct or not, it is worth noting that the Mountain square dances have been pretty much devoid of the court influences, such as bowing and honoring that came to us by way of the Quadrilles. The dancing master found little opportunity to instruct in the social amenities back in the secluded coves and inaccessible regions of the mountains.

"Yet, at the same time, one must realize there were long-ways formations, too, that were gradually introduced into the mountain country. Most of these, outside of the Virginia Reel, are to be found in the play party games or singing games for both adults and children. That deserves another article at a later date."



ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Texas

New officers all over the place for Texas groups. In Beaumont, the new ones for the Beaumont Area Square Dance Council are: Chairman, Raymond Gowan; Vice-Chairman, Melvin Ensey; Treasurer, Mike Evans, Secretary, Kay French.

500 people attended the dance in connection with election of officers for the Panhandle Square Dance Assn. on Jan. 30 in Bunavista. The following were chosen: Pres., F. C. Huth, Phillips; Vice-Preses, Dick Parsons, Cactus; Henry Urbanczyk, Groom; M. F. Wirtz, Amarillo; and Henry Miller, Tulia; Secretary, R. M. Kelley, Phillips; and Treasurer, E. F. Fender, Borger. Panhandle Assn. has 59 member clubs representing 31 towns.

Wisconsin

Wisconsin dancers seem always to be good supporters of worthy benefits. Milwaukee's March of Dimes Jamboree every January has become famous far beyond the borders of Wisconsin and this year's affair on January 31, from 2 to 5:30 P.M., added strength to the reputation. MC's of the Jamboree were Earl Gillespie of WISN and Jim Wesley of WCAN. Marge Merhof, Harry Mordtl, with their orchestras, supplied the music. Kenosha dancers held their March of Dimes Dance on January 10; Two-Rivers-Manitowoc on January 24; Green Bay on February 7th. Wolf River Area Caller's Council held their benefit on February 14.

Nor does this benefit business apply to March of Dimes alone. Last summer, Brad's Bar None, DePere, held a benefit Jamboree at Bay Beach Pavillion, Green Bay. All proceeds went to the Will O Way Club, a group of physically handicapped folks. This dance was supported by the Wolf River Area Callers and they gave it a real whirl. Like I say, these Wisconsin folks will really turn out to support a benefit.

Pensylvania

The Susquehanna Y's Men's Club of Central YMCA in Harrisburg are sponsoring their 5th Jamboree for callers and square dancers to be held in both gyms of the Central Y at Front and North Sts., on March 27th. Dancing will be from 8 to 12 P.M., to the music of the Palmyra Palm Pickers (with hula?) and the chants of over a dozen local callers.

On April 19, the Sertoma Club of Harrisburg will sponsor a Jamboree at West Shore Roller Rink, Lemoyne. This time the music will emanate from the Stubble Jumpers and local callers will again do the honors.

Montana

Square dancers from all over the Treasure State converged on Miles City on Feb. 8 for the 2nd Annual Square Dance O'Dimes. Dancers were also present from Idaho, Wyoming, North Dakota, South Dakota, and one couple from Michigan stopped en route. The event netted approximately \$900, of which \$700 was in the Custer County area, whose population is only 11,000. The Festival was sponsored by the Eastern Montana Council of Square Dance Clubs recently formed with Harold Ziebarth, Miles City, as President.

Illinois

Square dancing in Illinois received a nice boost when UP outlets all over Illinois and some in Missouri printed a story about Joe Haase of Carterville, and the fine job he is doing sparkplugging the square dance activity in that area. Joe is a 44-year-old construction worker who started square dancing with the Circle Four Club in Marion about two years ago. It was so much fun he wanted others to be in on it, so Joe began holding classes. He works with church groups, veterans' organizations, school and youth groups. Centers of square dancing in southern Illinois, principally due to Haase's happy efforts, are Marion, Eldorado, Carbondale, Anna, Du Quoin, Zeigler, West Frankfort, Harrisburg.

New York

At least two Festivals are planned for New York State in April, so you square dancers with the flying carpets so you can make *all* the Festivals, please heed. The Westchester Square Dance Assn. has announced April 24 as the date for the 5th Annual Festival to be held in Westchester County Center, White Plains, from 8 to midnight. The program will feature local callers plus a guest caller.

The New York Square Dance Callers' Assn. plans its big spring Festival for April 11, in the Grand Ball Room of Manhattan Centre, 311 W. 34th St., N.Y.C. It will be a full day affair from 3 P.M. until 11 P.M., and will feature top callers of the Metropolitan area. New 1954 officers of the association are Ralph Teferteller, Shelly Andrews, Rose Zimmerman, Matt Larkin, and Bernie Friedman.

The Stylist Square Dance Club, which meets in a suburb of Buffalo, with Herb Suedmeyer as caller, has grown from a few squares about a year ago to approximately 16 squares, with probably 8 or 10 more coming in before next summer. In order to promote a better level of dancing, the progression for club membership is thru a series of beginner and intermediate classes, from which members are drawn for the club. The New Year's Ball this year was a howling success with 48 couples on hand. The hall was decorated appropriately, there were hats and noisemakers, and a buffet supper was served.

The Stylists meet twice a month and from time to time guest callers from all parts of the country are invited in. Recent visitors were Ed Gilmore from California; Al Brundage from Connecticut; Rickey Holden from Texas; and Mac McKenrick from Pennsylvania. At these special affairs the guest list may show folks from Toronto and Hamilton, Canada; Detroit, Rochester, Buffalo, etc. Sometimes whole club groups are invited to visit. Among these recently was the Foot 'n' Fiddle Club's exhibition group from Rochester.

Washington

On January 8, the Allemanders of Bremer-ton celebrated their 4th birthday. The party was held in Haddon Hall, where the club meets regularly on second and fourth Fridays. The unique and effective decorations were done by Georgia Blackwell, who made life size silhouettes of all past and present presidents and their wives and mounted them in large ovals to look like old fashioned portraits. In the center of one wall was a large silhouette of club caller Heber Shoemaker. Past prezes in attendance were Dr. Harold Larsen, John Merkel, Jim Snell, Conrad Davies. Current prez is Chet Hinman.

During intermission Bob Bennett was introduced as Swambi Alli-Mander, and thru his crystal ball looked into the past and reviewed some of the good times the club has had. As he tuned his crystal ball to the future, he saw more years of square dance fun for the club. A big birthday cake was served later in the evening. A guest square from Port Townsend joined in the celebration, with two of their callers, Rut Oraker, and Don Reece, assisting Shoemaker with the calling. Gus Hudson, who always carries a pedometer to the dances, reported that he had danced 6½ miles during the evening!

A capacity crowd enjoyed the Jamboree on January 30 in Sunnyside, which was sponsored by the Central Area Council. In spite of bad weather and soupy roads, the affair was a big success, with inimitable Jim Brooks of Everett as M.C. and calling most of the squares. Other callers were Geo. Delabarre, Amy Laws, Bulah Booth, Ron Nelson, Chet Davis, Noni Rathjen, Ed Martinkus, Harry Bryant, Harold Alexander, Morrie Wayman.

After Taxes, What? This is what happened in Topeka, Kansas, last year right after March 15th! Members of the Do Si Do Club, with Bob Smrha as caller were informed an "Internal Revenue Agent" was at the door, and the result you see pictured!

SETS in ORDER, MARCH, '54



SERENADE

By Art Erwin, Detroit, Mich.

Record: Waltz Serenade (Drigo), Shaw X-57.

Position: Varsouvianna, facing LOD.

Footwork: Practically the same for M and W.

Measures

PART A

1-4 Step, —, Step; Step, Swing, —; Step, —, Step; Step, Pivot, —;

In Varsouvianna position, both step fwd L, hold for a count (canter rhythm), close R to L on 3rd count. Step fwd again L, swing R foot fwd. Repeat canter step on R: step fwd R, hold, close L to R on 3rd count; step fwd again R, now swing L ft fwd and on around and at same time, pivot $\frac{1}{2}$ R face on R foot individually to face RLOD (W still nearest wall).

5-8 Step, —, Step; Step, Pivot, —; Step, —; Step; Step, Swing, —;

Canter step fwd in RLOD: step fwd L, hold, close R to L on 3rd count; step fwd again L, swing R fwd and around while pivoting $\frac{1}{2}$ L face individually on L to face LOD again (still vars. pos.). Canter step fwd on R: step fwd R, hold, close L to R on 3rd ct.; step fwd again R, swing L fwd.

9-16 Lady Out; Face and Bow; Waltz Around, 2, 3; Two, 2, 3; Three, 2, 3; Twirl, 2, 3; Bow; and Together;

Release L hands and as W twirls $\frac{3}{4}$ R twd wall, stepping L, R, L, to end facing M, M steps L, R, L in place, turning $\frac{1}{4}$ to face W. Both step fwd R and bow slightly. Then with R hands held high, elbows touching, waltz around partner in 3 measures. As M marks time, W twirls R face stepping R, L, R. Separate by stepping back on L, making a deep bow, then come back together on R to end facing LOD, M swinging his R hand over the W's head in turning her fwd.

PART B

17-20 Step, —, Step; Step, Swing, —; Turn, Side, Back; Forward, Swing, —;

Repeat meas. 1-2. Then in a kind of grapevine step, both step fwd R starting individual turn to face RLOD, step L to side close by R, step back R while facing RLOD. Reverse turn (now L face) to again face LOD, stepping L in LOD and swing R fwd in LOD.

21-24 Step, —, Step; Step, Pivot, —; Cross Over; and Wheel;

Canter fwd R: Step fwd R, hold, close L to R; step fwd again on R, pivot individually R on R to face RLOD while swinging L ft fwd and around; in 3 small steps, L, R, L, the W crosses over to the M's R side while the M steps in place; then they wheel around to place with W backing up and M going fwd. They are now in starting position.

25-32 Repeat meas. 21-24.

Repeat whole routine for 4 times in all, then do ending:

ENDING

1-4 Step, —, Step; Step, Swing, —; Lady Out; and Bow;

Repeat meas. 1-2 of dance, then releasing L hands, the W walks twd wall and turns to face M for a bow and curtsy.

CONVENTION BULLETIN: *Lee Bedford*, General Manager of the National Square Dance Convention, announced in Dallas that he is making arrangements on the program to accommodate any set or group, regardless of size, who may wish to present an exhibition or demonstration during the convention, April 8, 9, and 10. Mr. Bedford said that it is imperative for those wishing to present exhibitions on this occasion to contact immediately Dr. R. L. Rogers, Chairman Committee on Exhibitions on Demonstrations, P.O. Box 4186, Fort Worth 6, Texas.

LID IS OFF IN SANTA BARBARA

The first Sets in Order subscription dance in the Southern California area was held on Sunday P.M., Jan. 24, in the Recreation Hall, Santa Barbara. The dance was arranged by Bruce Johnson, who called the introductory tip, and the two featured callers for the PM were the Sets in Order boys, Bob Osgood and Arnie Kronenberger. Both lads being in top form, the roof started to lift immediately, and even the gentle drizzle outside didn't keep the square enthusiasts away.

Twenty-three sets plus kept that bouncing "big-muscled spring" floor going and what a floor it was to dance on. Dancers came from San Luis Obispo, Atascadero, and Santa Maria, as well as from Santa Barbara and environs. It was indeed a large PM for all. Admission to the dance was by having bought a subscription to Sets in Order beforehand, making the dance itself a sort of bonus. Thanks are due to Bruce and Shirley Johnson for their diligent development of this affair.

A-SQUARE-D DISTRICTS' SPRING DANCES

Third District of A-Square-D plans its Spring Festival for Apr. 4 at Veteran's Memorial Auditorium, Culver City, 1 to 6 P.M. Tickets are \$1.20 per, and are available in limited numbers from Roy Ferre, District Director, at VE 8-7594, or the Deputy Director.

A-Square-D's First District with Joe Burleigh as Director plans its May Frolic for May 2 at Olive Recreation Hall in Burbank. MC's will be Glen Story and "Jonesy."

ROUNDERS ENTERTAIN MERRY GO ROUNDS

It was a well-rounded evening when the Rounders Club entertained the Merry Go Rounds at Plummer Park on January 22nd. Frank Hamilton, instructor for the hosting club, was at the mike, and Ralph Maxhimer and Eve of Merry Go Rounds presented their Shadow Waltz. Pastries and coffee were served at the end of the evening. Its being a program dance, the scramble started at the door, to get the programs filled.

SUPSCRIPTION DANCE IN BAKERSFIELD

Another one! The third Sets in Order subscription dance in Southern California this year will be held at Bakersfield on March 13th, under sponsorship of United Square Dancers. Sets in Order editor Bob Osgood and Ralph Maxhimer will call the squares. Contact Carl Hayslett in Bakersfield for more complete information.

4th DISTRICT BEGINNERS BULGE BALLROOM

Concrete illustration of what can be done to induce attendance at beginner classes is in evidence every Wednesday evening at Mayflower Ballroom in Inglewood. Here the 4th District, A-Square-D, has its beginner class with over 40 squares being the average attending for the first four classes! Frank Fittin, 4th District Director, with his deputies Glen Mohler, Harvey Binder, Bob Cardiff, Fred Hawthorne, and Chas. Blackman, did a lot of leg work placing announcements of the classes in laundries, dry-cleaning shops, markets, anywhere that they could be given out. One man alone made 62 trips to Women's Clubs and PTA groups! Callers for the first classes were Vera Baerg, Gerald Reeser, Clarke Kugler, Willis Brown, Frankie Frankeberger, and Lee Boswell.

NOTE TO HOLLYWOOD AREA DANCERS

After several months without such a program square dancing has been resumed at Plummer Park, 7377 Santa Monica Blvd. The Los Angeles County Parks and Recreation Dept. now sponsors a 1st and 3rd Tuesday dance with walk-thrus at 7:30 and easy squares at 8:00. All square dancers are invited. Plenty of parking, fine floor, and all for fun, with simple squares and rounds as you like them. Harold Sturrock does the calling.

BURBANK "DIMES" DANCE TOP-NOTCHER

In spite of pelting rain, 1000 dancers skipped the puddles to pour into Olive Recreation Hall, Burbank, on January 18, to make the 5th Annual March of Dimes another outstanding success. Art Lafferty was Dance Chairman and Ralph Maxhimer did his usual smooth M.C. job. Four orchestras who contributed their services were: Jameson's Jammers, Barbour's Rhythm Rustlers, Ozark Hoedowners, and Rhythmtrix.

An exhibition was given by the Levis and Laces together with the Boots and Belles and Show Time featured Doye O'Dell and performers from the Western Varieties TV show, including Homer Garrett and his Y-Knot Twirlers.

Callers on the program were Slim Brough, Brownie Brown, Bill Hiney, Bill Price from Seattle, Joel Orme, Ray Orme, Arnie Kronenberger, Cal Golden, Vera Baerg, "Jonesy," Glen Story, Doc Alumbaugh, Bob Osgood, Dave Clavner, Harley Smith, Clarke Kugler, Geo. Elliott, Russ Gleason, Max Wolf, and Johnny Velotta.

HEY! YOU CONTRIBUTORS!

We have to emphasize **again** that in order to be included in the magazine, material for Green Sheet must be **in our office** by the 10th of the month preceding date of issue!

NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

The "25th" Anniversary of the Rip 'n' Snort Club, with Pappy Shaw, as MC, is presumably described fully elsewhere in this issue as are other features of Pappy's visit to Southern California. Suffice it to say that the Allens thoroughly enjoyed their trip, although the fog delayed them as well as the rest of the 106 sets at Sunny Hills that heard Ed Gilmore, Bruce Johnson, Arnie Kronenberger, and Bob Osgood call at the party. The Red Fullers also represented Northern California . . . The 1954 Executive Board of the South San Francisco 49-ers includes Fred Hoagland, Lilyan Conger, Gene George, Dan Lombardi, Heinie VomSteeg, Charlie Pyle and John Strong. One of the feature events in Feb. was the invitation to the S.F. Squarecutters to the regular class night, Feb. 4, when 10 sets enjoyed the calling of Jack McKay and Bill Castner.

The Grasshoppers and guests really hopped at the 1st Saturday dance at San Leandro Legion Hall to the calling of Luke Raley, Bob Page, Russell Dehoney, Jack Logan, and Ruth Graham . . . The Dancers' Assn. imported Ray Orme for the 5th Sat. Hoedown and 400 dancers showed up for the party. A parade benefiting the March of Dimes was successful to the tune of over \$80.00. An interesting sidelight: a non-squaring stranger, attracted by the noise, dropped in to see what was happening. He was so impressed with the good time everyone was having that he donated \$100 to the fund in the name of the Dancers' Assn. Maybe he'll be dancing at the next hoedown.

Jack McKay has a new hall for all his clubs to meet in at 1641 Taraval, San Francisco. Suggested name: "Make Hay Hall"! . . . Query: Who is your corner in a circle with everyone facing out? . . . Editorial: There are still some short sleeved male dancers rousing the ire of the ladies . . . Charlie Bassett has returned from Australia and has some very interesting stories to relate . . . A new beginner class for single persons begins Mar. 1 under the sponsorship of the Single Swingers in Redwood Heights School, Oakland. Peg Allmond will instruct . . . Country Cousins of San Leandro elected as new officers: Myron Matthews, John Romell, Becky

Romell, and Juene Anderson. This club has doubled in size during the last six months . . . Note for the Calendar the Golden State Roundup sponsored by the Dancers' Assn., May 29-30, at Municipal Auditorium, Oakland. Details later.

OUT EASTWARD WAY

On Feb. 4 in Story Park, Alhambra, Allemanders Right were greeted with a very festive sight as they entered a hall strung with Valentines which also festooned the old stone fireplace. Wayne Donhoff slyly inserted a few Valentine references into his calling, and there was a fun "find-your-partner" dance by matching cut-up Valentines. Refreshments included heart-topped cupcakes. Marion Holland and Charlie Quirmbach were named Queen and King of Hearts, leading off the assemblage in a hilarious Grand March.

Bob and Babs Ruff announce their new beginners' class for March 15, 8 P.M., at Dexter Int. School, Whittier. The class will continue for 14 weeks, ending with graduation on June 14. Sponsor is Whittier YMCA.

Doc Alumbaugh's Middle Roaders is a mid-level fun dance, open to all. It's held 1st and 3rd Saturdays in Temple City Women's Club, Kaufman & Woodruff Sts., Temple City. This is a nice friendly group and Doc perks up the calling in his own inimitable fashion.

On Jan. 29, Gordon Hoyt graduated two beginners' classes, from Duarte and Rivera at El Monte Civic Auditorium, 17 plus sets of dancers being present. Both classes went immediately into intermediate courses and accepted new students who had been thru a beginner course elsewhere or wished to take a "refresher." Both squares and rounds are taught at these classes.

The 5th Saturday night of January was celebrated by the Swingin' A Miss Club (Gordon Hoyt, caller) with a free dance at Ada Nelson School, Whittier.

NEW OFFICERS FOR CALICO SQUARES

New officers of the Calico Squares, with Arnie Kronenberger as caller, are Rightly Perry, Don Wilson, Vic Kramer, and Fred Woerner. Outgoing officers were Charles Mahan, Chuck Lipson, Mary Mayhue, and Vivian Mahan. The group meets at Hollywood Playground every 1st, 3rd, and 5th Thursday.

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THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

MARCH, 1954

ABOUT THIS WORKSHOP

Ever since *Sets in Order* was a year old, the daily mail has brought great quantities of original square and round dance material into the office for publication. At times the average went to more than 60 dances a month, and as only a fraction of these could fit into the magazine, many others had to be put aside until someone had the time to "workshop" them to determine their danceability. Hearing about this storehouse of material many of you callers wrote in asking to see some of the work so you could determine for yourselves what was usable. Based on that request, "The Workshop" was born with the December 1952 issue. The dances — rounds, squares and breaks—that appear are printed just as they are received, **WITHOUT BENEFIT OF EDITING**. It is hoped that those who get this material are the teachers and callers who accept it in the spirit in which it is offered. It is not our intention to flood the field with dozens of unworkable or partially unworkable dances, but rather to serve as a clearing house for the many ideas that are being created so that perhaps an occasional idea may prove of value to you and a source of pleasure to your dancers.

THE EVANSTON CROSSTRAIL

By Sam Gersh, Evanston, Illinois
(As called by Ed McQuiddy)

BREAK

All eight center and back like that;
Turn to your corners and box the gnat.
All eight center with a right hand star
An eight hand right hand eight hand star
Back to the left but not too far.
Gents reach back with your right hand
Pull 'em thru with a full turn around
Reach for the corner—pull her by
Swing the next girl on the fly.
Allemande left just one—just one
And promenade with the girl you swung.

FIGURE

Head two couples balance and swing
Forward center and back to the ring
Forward again and pass thru
Split that ring and around just two
And four in line you stand.
Forward eight and back with you
Forward again and pass thru.
The ends cross trail—meet your beau
Everybody Do Pas O
Her by the left—corner by the right
Partner by the left with a full turn around
And promenade the corner as she comes down.
Repeat once for heads,
Twice for sides.

CAPRISIAN

An Original Round Dance by
Dan & Bertha Wolstenholme, Salt Lake City, Utah
Music: Isle of Capri. Lloyd Shaw record X53—
78 RPM.

Meas.
1-32

PART A—32 Measures

Starting position Varsouvienne facing LOD.
Step left on left foot, cross right behind left, step left, cross right in front of left, slide, slide, slide, swing right foot over left. (Repeat to right.) Step right, cross left behind right, step right on right, cross left in front of right, slide, slide, slide, swing left in front of right. Walk 2-3 turn (turn $\frac{1}{2}$ to RLOD and point toe). Walk 2-3 turn (men left $\frac{1}{4}$ turn lady $\frac{3}{4}$ into close dance position) two step turn, two step turn, and twirl your girl.

PART B—32 Measures

32-64

Varsouvienne starting position.

Two step left, two step right, walk 2-3 turn, (turn $\frac{1}{2}$ to RLOD and point toe). Two step right, two step left, walk 2-3 turn (men left $\frac{1}{4}$ turn ladies left $\frac{3}{4}$ turn to face each other with hands crossed man facing wall) (Pas de Basque left, Pas de Basque right) or two step left, two step right turn 2-3-4 (man left, lady right and back together hands joined) (Pas de Basque right, Pas de Basque left) or two step right, two step left turn 2-3-4. (Man turns right, lady left.)

PART C—32 Measures

64-96

Right hand star starting position.

Two step left, two step right, two step left, two step right, walk 2-3-4, (break star turn left away from each other and back into left hand star.) Two step left, two step right, two step left, two step right, walk 2-3-4, turn right away from each other 2-3-4, into Varsouvienne position.

PART D—32 Measures

96-128

Varsouvienne starting position.

Step left, swing right foot over left, put your weight on right foot, touch left toe to right heel, slide, slide, slide, swing right foot over left. (Repeat to right.) Step right, swing left foot over right, put weight on left foot, touch right toe to left heel, slide, slide, slide, swing left foot over right. Walk 2-3 turn (turn $\frac{1}{2}$ and point toe). Walk 2-3 turn (men left $\frac{1}{4}$ turn lady $\frac{3}{4}$) into close dance position CW two step turn, two step turn, twirl your girl and bow.
Repeat dance two more times.

MAYBE

Composed by Leona and Jay Little,
Lemon Grove, Calif.

Record: RCA Victor 20-4744, "Maybe."

INTRODUCTION

Position: Banjo—M facing LOD, W facing RLOD.
Opposite footwork throughout. Man starts L foot, woman R foot.

Meas.

1-2 Wait measures one and two.

3-4 **Step, Pivot, Step, Pivot; Step, Two, Three, Four:**

Step in LOD M fwd W bwd, both pivot right face to sidecar position M facing RLOD, W facing LOD, step in LOD, M bwd W fwd, both pivot L face to banjo position, M facing LOD, W facing RLOD; M steps LOD fwd L.R.L.R: W makes one more pivot on count two. Both end facing LOD.

PART "A"

Position: Open, inside hands joined, facing LOD.

Meas.

1-2 **Step, Close, Step, Touch; Cross, Two, Three, Step-Step:**

Step L in LOD, close R to L. Step L, touch R to left instep; Partners now change places making a complete turn in three steps. M right face, W left face (M crosses behind W) end facing LOD. Gent on lady's right, inside hands joined, and finish fourth count of measure with two quick steps in place.

3-4 **Step, Close, Step, Touch; Turn, Two, Three, Step-Step;**

Repeat measure one; partners now make a half turn in three steps M right face, W left face, finish fourth count of measure with two quick steps in place. End facing RLOD. Gent on lady's left inside hands joined.

5-6 **Step, Close, Step, Touch; Cross, Two, Three, Step-Step;**

Repeat measures 1 and 2 RLOD.

7-8 **Step, Close, Step, Touch; Turn, Two, Three, Step-Step;**

Repeat meas 3 and 4 starting in RLOD and end with M facing LOD and W, RLOD in banjo position. W can use the two quick steps to turn into position.

9-10 **Step, Pivot, Step, Pivot; Step, Pivot, Step, Pivot;**

Same as meas 3 and 4 of introduction except both M and W pivot on counts 2 and 3 of last measure.

11-12 **Step, Swing, Pivot, Swing; Step, Swing, Pivot, Touch;**

In semi-closed pos (both facing LOD) step L swing R fwd, pivot to face RLOD, (M right face, W left face) and swing same (R) foot fwd. Step R fwd RLOD, swing L fwd pivot to face partner and touch same (L) ft to instep of R ft. Quickly change to sidecar pos.

MAYBE (continued)

13-14 **Step, Pivot, Step, Pivot; Step, Pivot, Step, Pivot;**

Repeat meas 9 and 10 RLOD. M starting fwd on L and W bwd on R. End semi-closed pos, BOTH facing LOD.

15-16 **Step, Swing Pivot, Swing; Step, Swing, Pivot, Touch;**

Repeat meas 11 and 12. End step touch with M's back to center W's back to wall. M holding L's left hand in his right.

PART "B"

Meas.

1-2 **Grapevine; Boxinet, Two, Three, Step-Step; (LOD)**

Step L to side, R behind L, L to side, R in front of L: Partners change places with lady making left face turn under M's R arm in three steps while M crosses over in three steps, L, R, L, and pivoting R-face on third step (M now facing center, W facing wall) ending fourth count of meas with two quick steps in place. R, L.

3-4 **Grapevine; Boxinet, Two, Three, Step-Step; (LOD)**

Still moving LOD repeat meas 1 and 2 starting on R ft. End in semi-closed position, both facing LOD.

5-6 **Step, Swing, Pivot, Swing; Step, Swing, Pivot, Touch;**

Repeat meas 11 and 12 of part "A." End in closed position prepared to start a pivot turn.

7-8 **Pivot, Two, Three, Four; Walk, Two, Three, Four;**

Make a pivot turn in four counts, (two are more fun) M walks forward LOD, L, R, L, R, lady makes two right face twirls under M's left arm.

9-16 Repeat all of part "B."

Repeat entire dance starting with meas 3 and 4 of introduction.

ENDING

Repeat meas 9-10 of part "A" then lady turn R face under gent's left arm and bow.

GIVE HER THE GUN

By Alvin Hables, King City, Calif.

Promenade around the town

Promenade but don't slow down

All four couples back track back

And make your feet go wickety wack

Now box the gnat with the old right hand

Corner girl with a left allemande

Turn your own with a right hand swing

Gents star left in the center of the ring

Meet your own with a right hand 'round

Allemande left then what do you do

First and third do a right and left through

Turn 'em boys like you always do

Now second and fourth do a right and left thru

Then allemande left and give her the gun

Go right and left then turn back one

Now box the gnat with the old right hand

And all turn left to a left allemande

And off you go for a right and left grand.

SUN COUNTRY STOMP

By Bill Yates, Phoenix, Arizona

Eight to the center and back to town

The gents star right three-quarters around

Turn that lady with a half 'round

Turn original right hand lady with left forearm grip, until you face original partner.

Give a right to your corner and turn just half

For a wagon wheel now make 'em laugh

Turn original partner half way round with a right forearm grip then the gents form a LH star and at the same time push the lady away with the RH so that she does a reverse whirl. As the lady completes the whirl, she hooks her left arm through the gent's right arm and all walk around in a star promenade.

The hub flies out and the rim flies in,

Box the Gnat, you're gone again

Break the star and the gents back out and the ladies walk forward one full turn around. At the same time the gent takes the lady's RH in his and they stop as though meeting in a grand right and left. The gent then pulls the lady into a turn under his right arm and they have reversed LOD as in a "turn back" from a grand right and left.

Give a left to the corner for an allemande thar

The gents back up in a right hand star

Moving in reverse LOD, pull partner by with your RH, give a left to the next, your original corner, for an allemande thar.

Now shoot that star and stomp the ground

Turn the right hand lady with a right hand round

Back to your partner with a left hand round

Go all the way round to the corner lady with the right hand round

Back to your own with a left hand round

Go all the way round like a left allemande

Then a right to the next for a right and left grand

Meet your original partner in a grand right and left.

VARIATION ON THE WAGON WHEEL

As Called by "Jonesy"

Allemande left and a right to your girl

A wagon wheel and you make it whirl

A wagon wheel and don't be slow

Walk right along on the heel and toe

Half sashay put the gals in the middle

Keep turning that star to the tune of the fiddle

Hub flies out—rim flies in

Balance back and gone again

Gals now doing man's part.

Go left and right to another wheel

Spin the boys and make them reel

Half sashay put the boys in the middle

Keep turning that star to the tune of the fiddle

Hub flies out—rim flies in

Balance back and gone again

Men now men, etc.

Go left and right and find your own

And promenade that pretty girl home.

BREAKS AND PATTERN

By Clyde V. Jones, San Antonio, Texas

BREAK

Allemande left and Allemande "J"

With a right and a left and go the other way

To your partner right with an elbow swing

Go once and a half with the pretty little thing

The gents star left and here you go

And meet your partner with a do-sa-do

Step right up and swing your girl.

And promenade go 'round the world.

BREAK

Allemande left and don't be late

Back to your partner and catch all eight

With the right swing half way 'round

Back with the left go all the way 'round

Gents star right in the center of town

Turn the opposite lady with a left hand 'round

Star right back and here you go

Meet your partner with a do paso (do-si-do).

SMATTERS OF PATTERN

Do Paso (Do-sido) Patter

Swing the daughter, swing the son

Let's do paso and have a little fun.

Shift your gear and get out of low

Shift into high when you do paso.

Hurry up boys, can't you see

You're jumping 'round like a chicken flea.

ENDINGS

Yours is pretty and so is Lola

Let's take time out for a Coca-Cola.

Yours is pretty and so is Frank

Let's take time out and go to the water tank.

Yours is pretty and so is Kate

But we have to quit now it's getting late.

HEAD COUPLE STAR

By Art Carty, Birmingham, Mich.

Couples one and three bow and swing

Go into the center and back to the ring

Forward again and don't be slow

Take the opposite—split your corners

And home you go

#1 man with #3 lady go to couple #2;

#3 man with #1 lady go to #4.

And circle left with all your might

Now circle right at the sides of the square

And with the lady in the lead

Head two ladies break to center with a R hand star. #1 man is behind #3 girl, #3 man is behind #1 girl.

The head couples star.

The men reach under to the girl you know

Original partner.

And break when you're home with a do-pas-o

Sides come in with a R hand around

Partner by the left and the left hand around

And promenade the corner when she comes round.

Repeat once for heads, twice for sides.

INSIDE JOB

By "Dave" Jason, Santa Monica, Calif.

First and third, with a great big swing
Go up to the middle and back to the ring
Forward again and cross trail thru
Split that ring, go around just two.
The inside two go forward and back,
Forward again and box the gnat
Same two pass through
And around just one like you always do
To new lines of four.
Forward eight and eight fall back
Forward again and box the gnat
Forward eight and pass through
And turn alone, that's what you do.
The inside two pass through
And around just one like you always do
And join up hands and circle eight
Circle left and don't be late
Now swing on the corner, 'cause she's your date.

CHANGING PARTNERS

By Orval and Pearl Zarker, Topeka, Kans.

Waltz Mixer

Music: Changing Partners. Victor 20-5537.

Meas.

1-2 Pursuit Waltz; Twirl

In varsouviana position, pursuit waltz starting left; while man makes pursuit waltz RLR woman twirls RLR under man's and woman's R arms, resuming varsouviana position.

3-4 Pursuit Waltz; Twirl

Pursuit waltz LRL; while man waltzes in place RLR woman twirls in two steps R (ct 1), hold (ct 2), L (ct 3); woman does counter part rest of dance.

5-8 Dip; Waltz; Waltz; Twirl

Man dips back on L; waltz one CW turn RLR, LRL, ending with man's back to COH; while man waltzes in place lady twirls under man's L and woman's R arms.

9-12 Balance Away; Balance Together; Waltz; Waltz

Man balancing back on L (woman R) toward COH; balance together man R (woman L); one CW waltz turn (6 steps) closed dance position; ending man facing LOD.

12-16 Twinkle; Twinkle; Roll; Roll

In banjo position (man stepping in front L toward wall, woman R) step R by L, close L; step R toward COH, step L, close R by L without turning (finish this measure man facing COH, lady facing wall). With two roll waltzes, man starting L (woman R) both make CCW roll on 6 steps, man back $\frac{3}{4}$ turn, lady ahead $1\frac{1}{4}$ turn for partner change, facing LOD in varsouviana position.

For extra measure break between patterns, lady steps R (ct 1, holds ct 2 and 3) man steps L (ct 1 holds (ct 2) steps in place R (ct 3).

MEXICAN JOE

An Original Presented by Harley Smith,
Los Angeles, Calif.

Introduction

Honors to your partners and to your corners all
Now join your hands and circle left around this
big ol' hall

You Do-sa 'round your corner, partner left you
box the flea

Pull her past your corner right and box the gnat
for me

A grand old right and left from there and don't
you boys be slow

It's right on by this lady, meet your own and
Do-paso.

Original partner.

You turn your partner by the left, your corner
by the right,

Your partner left and promenade around with
all your might.

Chorus: (All sing during promenades.)

You're dancin', romancin', always on the go
Come back home and swing with your Mexi-
can Joe.

Figure:

First and third you bow and swing around to
beat the band

Go down the center, split the ring, behind the
side you stand

Forward 8 and back with you, the center 4 pass
through

Split the ring go half way home and swing with
someone new

The new side couples pass right through, the
heads you do it too

Facin' out you join your hands and circle RIGHT
a few

Couples do not turn after "pass thru" but
continue to face out.

Break with the right the left girl under, swing
the next one pal

She's your own so promenade around the old
corral

As in California Whirl, ladies right in gent's
left, pull the girl under but do not turn to
face her but continue on to next girl who
will be original partner for swing.

Repeat Chorus:

Break and Ending

Repeat introduction, substituting for first line:
Whirl away with a half sashay, now swing your
corner gal.

This will be the same girl since she has now
moved to gent's left.

Dance sequence:

Introduction:

Chorus:

Figure: 1st and 3rd.

Chorus:

Break:

Chorus:

Figure: 2nd and 4th.

Chorus:

Ending:

Chorus:

SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

January 30th was a busy square dance day in the Valley. For instance, all of Hunter Crosby's clubs and classes got together and pitched an "Appreciation Dance" for him (and by him) and Jeri at Memorial Hall in Orosi. There were about 17 squares in attendance with guests from Fresno, Dinuba, Chowchilla, Bakersfield and Coalinga. Jeri was presented with a white orchid by Clyde West, new Prez of Awa Wego, and the net "take" from the dance will help send the Crosby's to Asilomar. As their dancers say, "After all, **we** are the ones who benefit by Hunter's and Jeri's attending Asilomar!"

Over in Lemoore, same day, Bernie Ward called a March of Dimes dance, and at the Broken Wheel Ballroom in Madera, was the dance for beginners. This was a real thrill, watching those 15 squares or so of novices with only 8 or 10 weeks of instruction dancing **every** dance and having a whale of a time doing it. "Bravo" for them. The idea started as a joint operation of the folks in Bill Richardson's Fresno class and Dingie Wheeler's Madera class. The thing snowballed and finally included numerous other beginner classes as well. The "old hands" present had as much fun as anybody. There was "live" music and the following callers nobly gave their "all": Bill Richardson, Red Leming, Dingie Wheeler, Ted Homan, Jack Smiley, and Earl Johnson.

Caller Bob Baker and the Square Wheelers Club have moved out of Danish Hall in Del Rey and now dance regularly at Haley's Park View Hall, 615 W. Belmont, Fresno. Everybody is invited to their open Friday night dances. No charge, but donations will be accepted. Buster Mohn is the new club president.

On February 7, a group of Fresno square dancers participated in a parade of horseless carriages (old time autos to you). The caravan was filmed for TV over KBID, Fresno, in connection with the Heart Fund Campaign and, too, the All-California Square Dancers' Convention. Arrangements were made by Lucille Vsetula, hard-working publicity chairman for the Convention.

By the time you read this, the last whoop from the Convention in Fresno on Feb. 19-21

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will have died away and we'll give you a full report next month.

The Romany Ring Folk Dancers up in Merced are holding their 5th Annual Festival in the High School Gym on March 6, starting at 8 P.M. "Lots of squares" are promised . . . Central California Callers' Assn. will sponsor a Roundup in Fresno on March 27. Dance committee is comprised of Charles Hull, Bob Baker, Francis Monnier, Carl Foster, and Dingie Wheeler. All Association members will be asked to call.

Valley Assoc. Square Dancers had a most successful Pre-Convention Dance in Alexander Hamilton Gym, Jan. 9, with the following local callers donating their services; Bill Richardson, Bernie Ward, Bob Baker, Dingie Wheeler, Red Leming, and Rodney Harris (recently from Colorado). Rachel Spencer handled refreshments of home made cakes and tubs of coffee. At the preceding business meeting, new officers of the Valley Associated were elected as follows: President, Burt Garner (Dudes and Dolls); Vice-Pres., Ross Hathaway (Bar None); Treas., Jerry Vsetula (Bar None); Secy., Dick Francis (Whirlaways).

COW COUNTIES ACCOUNTS

By Betty Davis

More than 800 square dancers who jammed the Municipal Auditorium in San Bernardino on Jan. 30 for the 5th Saturday Hoedown of the Cow Counties Assn. donated \$800.00 to the Casa Colina Home for Crippled Children at Chino. The dancers were welcomed by San Bernardino's Mayor George C. Blair, and dancers were present from Los Angeles, Whittier, San Diego, El Centro, Escondido, and Phoenix, Ariz. 32 couples from Ruffs and Ruffles of Whittier accompanied Bob Ruff and his law to the dance.

The Benefit was co-sponsored by the Gamma Epsilon Society of the General Electric Co., Ontario. Valuable door prizes were donated and Bob Beckett, recently returned from Quincy, Ill., and quite "recouped," surprised the dancers by appearing and calling a tip.

About 80 couples from the Cow Counties attended the Rip 'n' Snort Dance at Sunny Hills on Jan. 29 . . . The Valley Ramblers of Hemet will celebrate their 2nd anniversary on Feb. 20, at Hemet Fair Grounds. Kenny Young is caller for the group.

San Jacinto dancers, tired of being left out in the cold when no hall was available, got together with Johnny Ferchaud last winter and built a dance arena at his home. Johnny furnished the material and some 32 dancers and their wives worked every Sunday until the dance hall was completed. Mrs. Ferchaud and the wives cooked for the laboring dancers all day while the work was progressing. Beginners meet at Ferchaud's on Wednesday nights and on Fridays the "A Square D" club meets there.

New officers for Jim McDaniels' Fiddles and Frills club in Highland (Women's Club 2nd and 4th Sats.) are the Roy Camblins, Cal Selingers, Bonnie Du Bois, Rosemary Purdin, and Howard Lannings.

PALOMAR HOSTS ASSOCIATION COUNCIL

The Palomar Square Dance Assn. of northern San Diego County entertained the Council of Southern California Assns. on Feb. 6 at the home of Chas Hale, Pres., and his wife, Betty.

Those who attended were: from Associated Square Dancers, Hal and Margo Findlay; from Cow Counties Assn., Jack and Virginia White, George and Evaloe Barnes; from Heartland Federation, Ronie and Diane East, Bill and Marguerite Davis; from Imperial Valley Assn., Gene and Rosavis Moore; from South Coast Assn., Al and Ardene Wisheart, Geo. and Maxine Peek, Helen Shields; from San Diego Assn., Bud and Fran Dixon, Earle and Sue Mount; from Western Square Dance Assn., Gordon and Helen Frank, Harry and Neal Longshaw; from Open Squares, Bob and Doris McCartney; from Sets in Order, Jay and Helen Orem. From the hosting Assn., Chas. and Betty Hale, Bob and Alta Ruth Wallin, Elwood and Margaret Thompson, Orland and Esther Nunn, and Betty Clopine, so instrumental in beginning the area association.

United Square Dancers, Bakersfield, and Valley Assoc. Square Dancers, Fresno, were not represented. Since no word has been heard of Desert Square Dance Assn., Trona, it is assumed that it has been dissolved.

First on the agenda was a report on the Square Dance Convention Committee, headed by Bud Dixon, who showed the "presentation" folder he has started with which to present the

facts before the Convention Committee in Dallas. This is already a masterly work containing endorsements from city fathers of San Diego, plus pictures and diagrams of facilities available in San Diego. This will be augmented by other endorsements from thruout California, inviting the National Convention to San Diego.

Next up for discussion was beginner groups and what is being done with them in the various areas. Answers were also brought out to a question posed by Doris McCartney about what to do with beginner grads. Many of these answers contained excellent ideas on how to meet this particular situation.

Bob Wallin asked for ideas on stimulation of caller interest; Jay Orem made an announcement regarding a new policy of Sets in Order. Jack White announced the wonderful results of the Jan. 30 dance in the Cow Counties, reported on elsewhere in these pages. Dates of area festivals were presented.

After the meeting a steak dinner was served to Council members and guests at the charming Charlotta Inn on its Escondido hill. The folks then converged on the Vista Grange Hall to dance to a group of association callers at the regular Palomar Assn. Roundup, with Charlie Hale and Vic Biewener MC-ing. Bob Perry presented his 5th and 6th grade Belles and Beaux from Encinitas.

Next hosts for the Council, in May, will be Doris and Bob McCartney of Open Squares.

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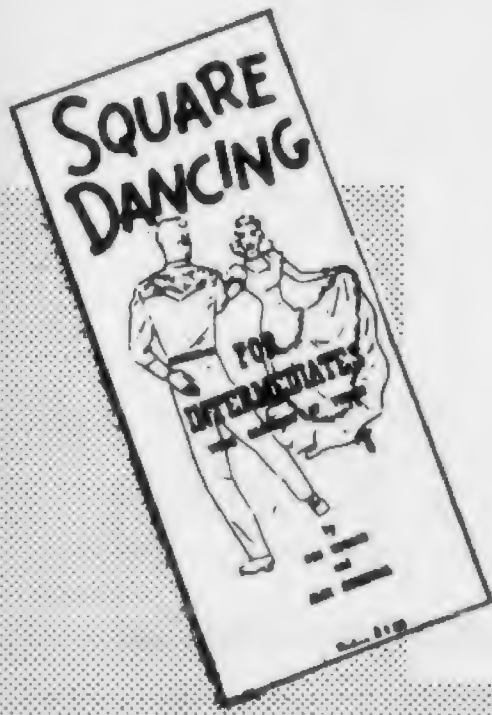
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FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I surely enjoy your Sets in Order. Especially since you don't criticize other callers or areas, but cover everything fairly and accurately.

Al Carrigan
Lakefield, Minn.

Dear Editor:

Enjoyed your article about Robby Robertson because he is a musician's musician—highly approved! Lloyd Shaw's New Year Editorial hit the nail on the head. I am a novice but am nevertheless pleased to see things simmering down enough to allow us all to DANCE some of the things we have learned and begin to enjoy some of the old time steps.

God bless you and your high caliber subscribers! Square dancers are the best! Have you ever noticed that there are few divorces among those who enjoy square dancing recreation together and there is little strife or argumentative upheaval in the round dance circle because of a drunken misspoken comment or rude behavior? And notice how the enthusiasm for square dancing is spreading happily to the younger set. Enough said . . . I've got "the Bug," as you can plainly see.

Billie Marie McCarty
Bremerton, Wash.

Dear Editor:

On our trip west last year we got to one of Bob Ruff's dances, the Ruffs and Ruffles, in Whittier. I must tell you that I never met such friendly people before . . . Everywhere we went dancing in California we were wel-

(Continued next page)

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MORE LETTERS

comed most graciously and will never forget it.

In fact, we were so impressed with the way
California groups are run that we have started
a group here on Long Island and have selected
the name Gaysquares. They say you don't
have to be crazy to square dance, but it helps.
That's so true. To prove it, I directed my hus-
band, who was driving, thru Wilshire Blvd.
traffic at 5 P.M. on a Tuesday evening, to be
sure we would get to Whittier (25 miles away)
in time to attend Bob Ruff's dance that night.

I tell everyone who will listen to me about
the hospitality and friendliness of the people
in California and certainly hope we can make
the trip again.

The caller for our Gaysquares is a compara-
tive newcomer, "Chip" Hendrickson, a young
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(Continued next page)

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Dear Editor:

I was glad to see the list of dances as done around the country in the January copy of Sets in Order. Proves square dancing is becoming more standardized every year. How about a concensus of the 100 most popular dances called in Southern California? Also the most popular round dances in Southern California?

Ed Eaton
Riverside, Calif.

(Ed. Note: Now, there's a good job for somebody! Seriously, it would be interesting information.)

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- 2006 DIXIE/WAIT FOR THE WAGON
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"show off your lady"

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beautifully played by THE SUNDOWNERS at the best dancing tempo and with plenty of "lift" to make this easy little mixer dance more enjoyable than ever.

No. 7619 (78 r.p.m.) and No. 4619 (45 r.p.m.)

Full dance instructions for both dances included

NEW

a singing square dance

called by BRUCE JOHNSON, with music by the full SUNDOWNERS BAND. On one side is a dilly of a dance whomped up by BOB HALL to the catchy tune of

"y'all come"

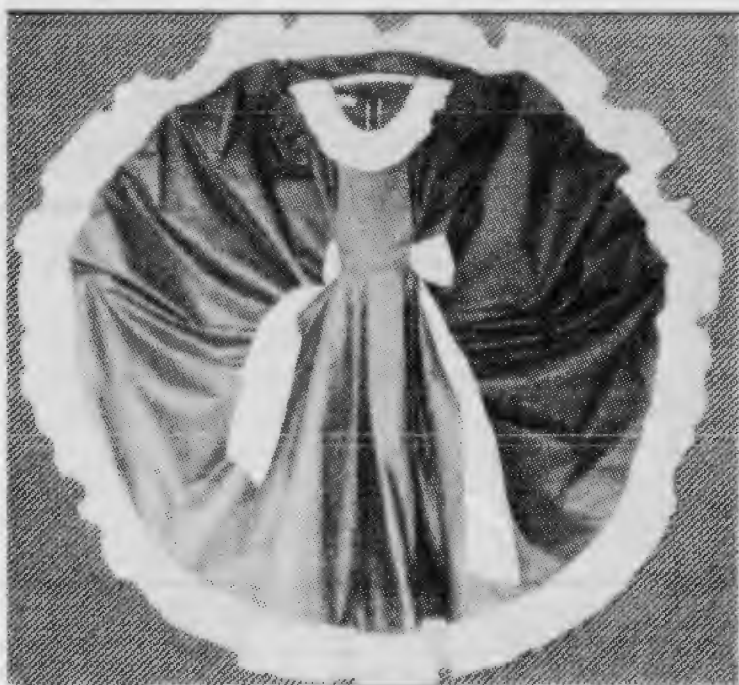
. and on the flip side is a cute patter call titled **"honky hoedown"**

No. 7431 (78 r.p.m.) and No. 4431 (45 r.p.m.)

Full dance instructions, of course

CALLERS - can get the instrumental versions of "Y'ALL COME" and "HONKEY HOEDOWN" just by steppin' up and askin' for No. 7131. Call sheet included.

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HOW ONE CLUB GOT ITS NAME

Judd and Kay Hulbert, caller-instructors of East Aurora, N. Y., were casting about for a club name which might combine their two first initials, J and K. In studying the history of the square dance, Judd learned that in the early 1800's people assembled for Kitchen Junkets. Dancers flocked to these kitchen dances and they were called Junketeers. The dictionary gives the following definition of junket: any kind of a delicate food; a feast; a picnic; a banquet; a festivity; a gay entertainment; in U.S. politics, a tour of public officials

on business but having the character of a picnic! So came the the club name, JunKeteers, or Gay Entertainers.

WUPS! THOSE DEADLINES!

Deadline for material to be in our office for the main body of Sets in Order is the FIRST of the month preceding date of issue. You Festival Chairmen please heed! This means that material for the Calendar of Square Dancing Events must be in by the FIRST of the month, also. Items for the May magazine have to be on our desk by April 1st!



CAL GOLDEN

"THE KID FROM ARKANSAS"

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"Hoedown Records"**

**will make a national square dance tour
through the 48 states during May, 1954**

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With Calls by Cal Golden
HD 201—Don't Bring Lulu/
Margie

With Calls by Cal Golden
HD 202—Lady Be Good/
When Payday Rolls Around

WATCH FOR APRIL RELEASES

When "Hoedown" puts out our first hoedown.

Hoedown Record Company

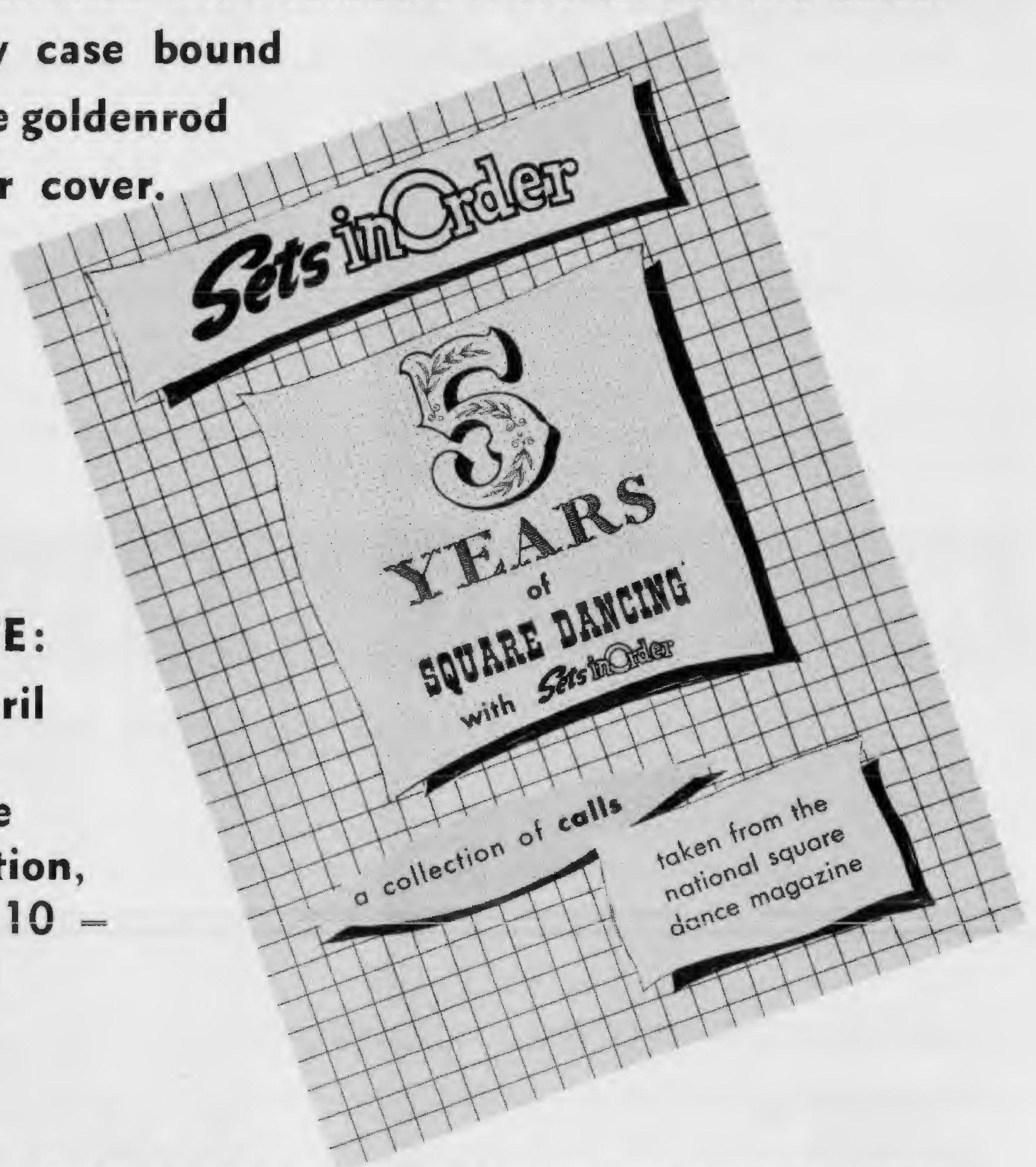
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176 pages jammed with valuable material for the caller
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with a ripple goldenrod
heavy paper cover.



RELEASE DATE:

The first of April

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Dallas convention,
April 8, 9 & 10 —
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Booth

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CANADIAN CAPERS

Up in Red Deer, Alberta, Canada, the Red Deer Square Dance Assn. was organized for the current season, with Harry Genser, Tom Cornell, Virginia Birney, and Art Morgan as officers. Doug McCall from Alix, Alberta, was booked as caller for the season and has proven very popular with the dancers in the surrounding district. Joe Lewis visited the Red Deer folks last fall and called to a bouncing and enthusiastic crowd. Ralph and Eve Maxhimer were also visitors and made their usual fine presentation.

The appearance of "fun" caller Fenton "Jonesy" Jones got the "chain and circle" season off to a flying start in Vancouver, B. C. Hundreds of eager dancers turned out for the two sessions held under the sponsorship of the Gingham Swing 'Em Square Dance Club. Club members had their fun at the "high level" dance held at Knox Hall and the "dance for the fun of it" crowd had their innings at Exhibition Park's Happyland Hall.

(Continued next page)

MAC GREGOR RECORDS

New Releases

"JONESY" Calling

"SQUARE DANCE JUBILEE"

"TENNESSEE POLKA SQUARE"

(Singing Call)

#694 With Call

#695 Without Call



"ZIG ZAG ZING"

"CALIFORNIA THREE HAND STAR"

(Patter Call)

#696 With Call

#697 Without Call



MAC GREGOR RECORDS

729 SOUTH WESTERN AVENUE

LOS ANGELES 5, CALIFORNIA

Last summer's full season of outdoor dancing in the Vancouver area paid off in increased club memberships. North Burnaby's Vancouver Heights Club, which last year mustered about 20 active members, now has a paid up membership of 106 . . . Lochdale Square Dancers, another North Burnaby Club, are holding beginners' classes to take care of the increased demand for square dance instruction . . . Newest square dance gimmick being talked up in Vancouver is the possibility of forming a club of unmarried dancers.

The 20th Annual National Folk Festival will be held in St. Louis April 7 thru 10 and the St. Louis Globe-Democrat will again cooperate in presenting this big event. This being such an anniversary milestone, it is planned to make it a banner Festival—a homecoming for old participants, a meeting place for newer dancers and singers. Sarah Gertrude Knott is Director of the Festival.

A BIG VALUE FOR SLIM BUDGETS

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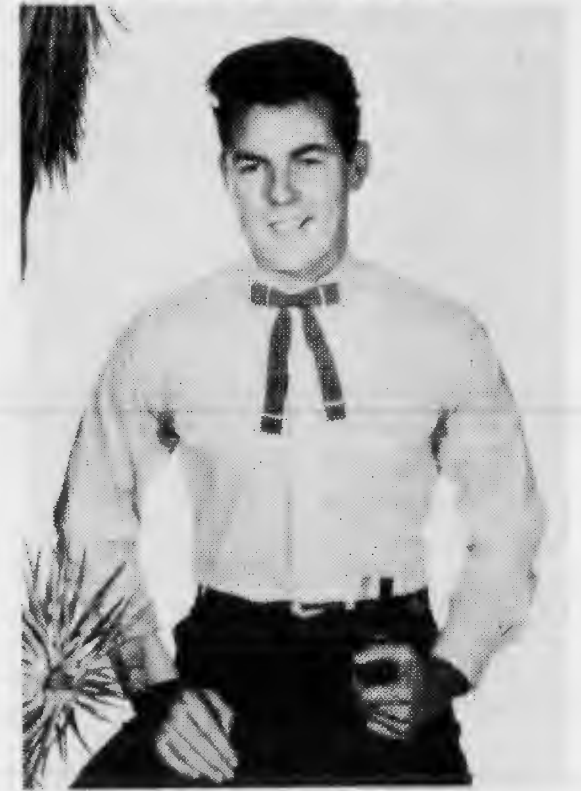
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PUT YOUR LITTLE FOOT (Varsouvianna)

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OLD TIMER RECORD CO., 3703 N. 7th St., Phoenix, Arizona

WANT SOME OF THE RARE OLD ONES?

There are still a few of some of the back issues of Sets in Order left. These may be ordered at 25c each. The following are available, if you want to complete your set of Sets: 1949: Mar.-Apr. (one issue), May, June, July, August, October, November, December. 1950: All but January. 1951: All but November. 1952: All but January and March. 1953: All but February. Better order right away if you're interested in any special ones.

CALENDAR OF SQUARE DANCING EVENTS

Mar. 5—Tri State Dance, Memphis, Tenn.

Mar. 6—Mobile Squares Azalea Trail Festival, Mobile, Ala.

Mar. 13—Rawlins-Sinclair 3rd Fest.
Recreation Hall, Sinclair, Wyo.

Mar. 13—4th Ann. Spring Festival
S.E. Texas State Fair Grds., Beaumont, Tex.

Mar. 20—6th Ann. Spring Tri-State Round-Up
Needles, Calif.

Mar. 20—2nd Ann. Jubilee
School Gym, Fort Logan, Colo.

(Continued on page 32)

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1 Shuffle		
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3 Dos-a-dos		
YOU'LL TEACH BETTER		
with this system — designed for both learners and teachers		
11 All around L hand lady		
12 See-saw		
13 Two ladies chain		
14 Grand chain		
15 Split the ring (1 couple)		
16 Two hand swing		
17 Catch all eight		
18 Turn back (grand R & L)		
19 1 hand (elbow) swing		
Single file promenade		
and left thru		



"EASY KEY HANDBOOK of Square Dance Fundamentals" (Part I—Primary Group). Clearly-written pocket booklet for the beginner. Supplements and reviews your teaching. Will settle post-lesson "what'd he say?" arguments. 50c postpaid. (25% discount to callers and teachers for 12 or more) CHECK SHEETS FOR CALLER-TEACHERS. Check each item when taught, reviewed, and re-used. Greatly simplifies your planning and reviewing. \$1.00 per set, net, postpaid (enough for 10 beginner courses). Punched for 3-ring binder LOW-PRICE GET-ACQUAINTED OFFER! Only \$1 postpaid for a sample handbook and enough Check Sheets for six beginner courses. (Payment with order, please).



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17J3

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(NICKEL SILVER)

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TIE SLIDE

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EARRINGS

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TIE SLIDE

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17J3	1.95	.50*
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18J4538	2.50	.65*
18J6401	2.50	.65*

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12D368 (left)—Winsome dotted Swiss. Has three-tiered skirt edged with white cording to match organdy neck ruffle. Red, dark blue, green or black\$22.50

State dress size (10-18), waist measure, and skirt length desired

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NEWEST square and round dance RECORDS scheduled for release this month: WITH CALLS

Hoedown Records: HD 201—DON'T
BRING LULU/MARGIE, with Cal
Golden calling

HD202—LADY BE GOOD/WHEN PAY-
DAY ROLLS AROUND, with Cal Golden

MacGregor: #694—SQUARE DANCE
JUBILEE/TENNESSEE POLKA SQUARE,
with Jonesy calling

#696—ZIG, ZAG, ZING/CALIFORNIA
THREE HAND STAR, with Jonesy calling

Western Jubilee: #583—SUN COUNTRY
STOMP/ENDS TURN IN, with patter
by Bill Yates

Windsor: #7431 (and 4431 on 45 RPM)
Y'ALL COME/HONKY HOEDOWN
with Bruce Johnson calling

WITHOUT CALLS

MacGregor: #695—SQUARE DANCE
JUBILEE/TENNESSEE POLKA SQUARE

#697—ZIG, ZAG, ZING/CALIFORNIA
THREE HAND STAR

Sets in Order 2057/58—SMITH'S REEL/
PETER WENT A FISHIN' with Music by
The Woodshed Four

ROUND DANCES

Guyden: #2804—WALTZ OF THE RIVER
SEINE/ST. BERNARD'S WALTZ

Lloyd Shaw: #X-57 & X-58—SERENADE
GOODNIGHT MEDLEY

Smart: #1009—SLEEPY TIME GAL/
HOT PRETZELS

Western Jubilee: #720—HOMECOM-
ING WALTZ/WALTZ TIME IN TEXAS

Windsor: #7619 (and 4619 in 45 RPM)
SHOW OFF YOUR LADY/FIVE FOOT
TWO

Square Dance Square
P. O. BOX 689-S • SANTA BARBARA • CALIFORNIA



CALENDAR (Continued)

Mar. 26—South Coast Hoedown
Sunny Hills, Fullerton, Calif.

Mar. 27—Northeast Okla. Dist. Festival
Fair Grounds Arena, Tulsa, Okla.

Mar. 27—Eastern Oregon Jamboree
H. S. Gym, Boardman, Ore.

Mar. 27—NCW Council Workshop and Dance
Jr. Coll. Theatre, Wenatchee, Wash.

Mar. 27—Susquehanna Y's Mens' 5th Jamboree
Central "Y" Gym, Harrisburg, Pa.

Apr. 2—Okanogan-Mainline Teen Town Fest.
Armstrong, B.C., Canada

Apr. 2-3—7th Ann. Aggie Haylofter Festival
Colo. A. & M., Fort Collins, Colo.

Apr. 2-3—6th Ann. Spring Festival
Coliseum, Houston, Texas.

Apr. 2-3-4—4th Ann. Yuma Festival
Yuma, Ariz.

Apr. 3—Central Okla. Dist. Jamboree
Munic. Audit., Oklahoma City

Apr. 4—3rd Dist. A-Square-D Spring Fest.
Vet. Mem. Aud., Culver City, Calif.

Apr. 7-10—20th Ann. Folk Festival
Munic. Audit., St. Louis, Mo.

Apr. 8-10—3rd Ann. National Convention
Fair Grounds, Dallas, Texas

Apr. 10—Coalinga Recr. Dept. Festival
H. S. Cafeteria, Coalinga, Calif.

Apr. 11—N.Y. Callers' Assn. Spring Fest.
Grand Ball Room, 311 W. 34th St., N.Y.C.

Apr. 19—Sertoma Club Jamboree
West Shore Roller Rink, Lemoyne, Pa.

Apr. 24—Berea Recr. Jamboree
Agric. Bldg., Fairgrounds, Berea, Ohio

Apr. 24—4th Ann. State Festival
Munic. Audit., Topeka, Kans.

Apr. 24—2nd Ann. Imperial Valley Fest.
El Centro, Calif.

Apr. 24—5th Ann. Festival
Westchester Co. Center, White Plains, N.Y.

Apr. 25—N.J. Callers' and Teachers' Spring
Fest., Elks Audit., Elizabeth, N.J.

Apr. 25—Junior Jamboree
Sunny Hills, Fullerton, Calif.

Apr. 29—2nd Ann. Spring Festival
Indianapolis, Ind.

May 1—North Central Okla. Dist. Fest.
Continental Gym, Ponca City, Okla.

May 1—Apple Blossom Festival
Jr. College Theatre, Wenatchee, Wash.

May 2—1st Dist. A-Square-D May Frolic
Olive Recr. Bldg., Burbank, Calif.



INTERESTING SQUARE DANCERS

Ruth (Mrs. "Doc") Doctor, of Ogden, Utah, is living proof that sometimes it pays off to be a "contest-enterer," for once in awhile you get to be a contest-winner. She and her husband are avid square dancers of Ogden, Utah, and last year Ruth won first prize in a Sperry Mills "favorite recipe" contest. She and Doc received a trip to Honolulu plus \$100.00 in spending money.

Besides square dancing, Ruth has always liked to enter contests. She wins just enough prizes to keep her interested but the Hawaiian trip was the first big one. A Kansas gal, Ruth had never been west of Ogden, so her trip was a real thrill.

On the square dance side, Ruth is one of those very efficient-type officers who can make treasury-money in a square dance club stretch for special parties and still have some left. It takes application and enthusiasm to do this—and to win contests—and Ruth has her full share of both. Ruth and Doc Doctor are pictured here in front of an oil painting by Drew Whitney, caller for their club.

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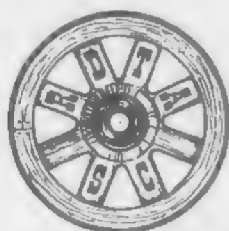
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LINDY LEE

by Dorothy O'Brien and Virginia Walters, North Hollywood, Calif.

Record: "Lindy Lee," MacGregor 630.

Position: Open, facing LOD.

Footwork: Opposite throughout.

Measures

Pattern

- 1-2 Walk, Two, Three, Point; Walk, Two, Three, Point;**
Starting outside ft (M's L) walk fwd 3 steps in LOD, point inside ft fwd, brushing toe lightly against floor. Repeat this gavotte step (walk, 2, 3, point) starting with the inside ft.
- 3-4 Two-Step: Face to Face; Back to Back;**
2 two-steps moving in LOD, the first facing partner, then swinging joined hands fwd, pivot (L on M's L) to a back-to-back position for 2nd two-step.
- 5-6 Point Side, —, Front, —; Cross, Two, Three, Point;**
Pivoting R on R in to face partner, M points L to L side in LOD holding for 2nd count, then points L in front twd partner; exchange places with partner in 3 steps, W going fwd under M's R arm, turn to face partner and point (M's R) fwd.
- 7-8** Repeat meas 5-6 starting M's R ft and returning to original position, M's back to center. Release hands.
- 9-10 Star Right, Two, Three, Point; Around, Two, Three Pivot;**
Form a star with the R hands held shoulder high and walk CW around partner with same gavotte step as at beginning of dance. On last point, pivot (R) to a L hand star.
- 11-12 Star Left, Two, Three, Point; Around, Two, Three, Together;**
Repeat footwork of meas 9-10 moving CCW in L hand star around partner. End in closed position M facing wall.
- 13-16 Two-Step Together, —, 2, —; 3, —, 4, —; 5, —, 6, —; Twirl, —, and Ready;**
6 CW turning two-steps moving in LOD, then twirl W R face once or twice as you wish and be ready to start dance over.

For the popular LINDY LEE MIXER, do dance thru the R hand star and **one** gavotte step around partner of Meas. 9, ending M facing RLOD and the W behind. Now a R and L grand type figure using star and gavotte step with each one, M moving RLOD, W, LOD. M does L hand star and gavotte (R, L, R, point L) with W behind, R hand star with next W, etc., until 7th W is reached (partner is #1). He does R hand star and gavotte step with this W, then twirls her R face as he crosses to center with R, L, R, touch. Change hands to open position facing LOD and repeat from beginning with new partner.



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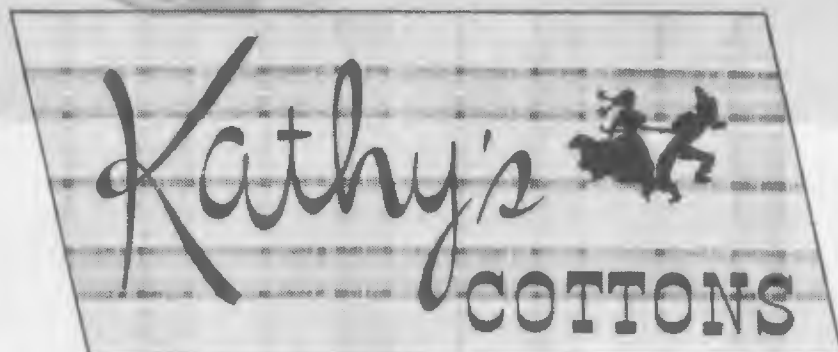
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